30¢ #44

THE COMIC READER

SPECIAL NEWS SCOOP!!! Steve Ditko quits MARVEL. See page 4.

THE COMIC READER, the official newsletter of the Academy of Comic Book Fans and Collectors, is edited and published monthly by Derrill Rothermich. TCR is a non-profit amateur fanzine published for the enjoyment of comic fans. This issue is dedicated to Paul Reinman whose work I have enjoyed for many years.

Much has happened since the time TCR #43 went to press including a wonderful Thanksgiving vacation away from all these headaches but this isn't the subject of this editorial.

First of all, many of you have been wondering about Paul's resignation as Executive Secretary of the Academy. Well, there is really nothing to worry about. Paul is continuing to fulfill his duties until a new Ex. Sec. can be elected which will be as soon as possible. WHO'S WHO is being published by a New York fan and will be ready sometime in January. All money from supporting members has been taken care of and all 1965 members have received the coupons unless they just joined. Paul doesn't have time to do the Alley Poll so Glen Johnson and I will co-direct them. The nomination letters will go to the Board members on December 8 and the Alley Poll will appear in TCR #45. This is definite so don't miss that issue. Hopefully the results will be in TCR #47. Just who the Tally Masters will be is unknown at this time but all of the necessary information will appear with the poll in the next issue. There will be some changes in the poll this year in order to make it better than ever. This is strictly a last minute job so please be patient if things seem a little confusing. Just think of the confusion it is causing me.

I almost batted a hundred this time around. The only thing that is missing is Ronn's FOX. Still much of what I do have in this issue had to be slightly changed at the last minute and as a result it still isn't all that I had hoped for. However, there is definitely many changes coming with TCR #45. To kick the New Year off in a grand style there will be a full color cover done for TCR by Howard Keltner. It is a real beauty and is already in my hands and goes to the printer the same day as this issue. There is one thing for sure. You won't be seeing very many of these as long as I am only charging $ .30 for TCR. However I decided you might enjoy seeing one or two a year. Now you really have something to watch for. This issue will be a giant in more ways than one as it will most likely run about 20 pages--far longer than any other TCR issue ever published. Ronn Foss has written me after finally getting settled in Florida and will have FOX ready for this next issue. This initial appearance will consist of three pages with the other appearances consisting of two pages an issue. John Ryan will be back with another column about Australian comics and he may be able to release the news about Stan Pitt's new project. John Mc Geehan will have another fanzine index. Other possible items include On The Line by Bob Jennings and Comic Mirror.

Two major changes will occur that issue as part of my constant attempts to make TCR the best possible zine despite the limitations of being a monthly publication. First, the TCR logo will be completely revamped in favor of a more workable and neater one. I think you will see that this change has been far overdo. The second change is that you will no longer see typed headings to any articles appearing in TCR. This is a method more in line with a ditto publication and has no place in an offset zine. Once these two changes are made I think you will see a definite improvement in future issues of TCR. I can't look too far into the future but I can definitely say that there will be an Alan Hutchinson cover on TCR #46 and a Doug Potter cover on TCR #47 because I already have these in my possession.

David Kaler has been doing an extremely fine job with On The Drawing Board and has been getting much help from the pros and I was glad to hear this. No matter how much else is in any issue of TCR, the news column remains the most important part of the zine. I know for a fact that many of you turn to this section before you read any other and this is the way I want it. This importance that is placed on news is one of the main reasons that I was glad to be able to get David's help. Dave has promised more articles in the future plus a special editorial for next issue on some subject of special interest to fandom. Along with the changes being made in TCR David and I thought that we could use some official stationery and this is already being made up. Let's see now!! All we need now is a fleet of secretaries to do all this typing.

My special thanks go to Paul Reinman who took the time to do the Fly-Man and Fly-Girl illo especially for TCR. It really surprised me because I didn't think he would be able to find enough free time for it. I wish more pros would be willing to do art for fandom but many are afraid that if they do every crudzine in Fandom will write for a contribution and as long as this possibility exists I really can't blame them. I will try to feature more pro art but I can't promise anything.

There are two fans working on indexes at the present time and they would like to have your help so that they might complete them as soon as possible. As announced in TCR #42, Paul Thompson is indexing all of the reprints that are now appearing. He would like to know the name of the book they were originally published in, the cover date, whether or not it was cover featured, and other pertinent information. If you can help him, his address is 21 Thrush Street, Carpentersville, Illinois.

Steve Fritz is also working on an index of the Marvel horror titles during the 50s before they turned to super-heroes. He wants the following information about such titles as Strange Tales, Tales To Astonish, Tales of Suspense, etc. but just about the issues before the switch to super-heroes: a) issue number; b) cover date; c) cover feature; d) name of each story; e) number of pages in each story; f) artist or artists who did the tale; and g) any more information that you can give about the tale. Steve's address is 2822 McClave Drive, Doraville, Georgia 30040.

MERRY CHRISTMAS AND A HAPPY NEW YEAR TO ALL!

Derrill

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All material for TCR has to reach me by the first of the month to appear in that month's issue. However, it's a great aid to me if you get it to me as early as possible.

Cost of TCR is $ .25 to Academy supporting members and $ .30 to non-members. Air mail subscriptions for overseas fans are $ .50 for members and $ .60 for non-members. I will send TCR in manila envelopes if you send these and add a 5¢ stamp to each or for an additional dime per issue I will furnish the envelope and stamp. TCR is free to all pros upon request. Subscriptions are available for $1.50 which entitles Academy members to 6 issues and non-members to 5 issues.

Only ads accepted in advance will run in TCR. Send an s.s.e. for a reply as to whether your ad is accepted. Please check with me regarding size of any illustrated ads you may want to run. The ad rates are $2.00 per half page and $4.00 per full page. Enclosures are $3.00 if printed on one side and $5.00 if on both sides.

When ordering TCR please state the issue you want. If that issue is sold out, I will send the current issue. Print run for this issue is 425. Copies of #42 and #43 still available.

If you would like a quick reply from me and you are not a regular correspondent, send a s.a.e. Otherwise your answer will be sent with the next issue of TCR. In fact, when you request information from any extremely busy fan, this is advisable. Not only will it be a service to the fan but it will help you get an answer quicker.

HELPFUL HINTS. When you send change through the mail, please tape it to the letter or a piece of cardboard. Also, please make sure your letter has correct postage on it. It only takes a second to have it checked. If possible send dimes instead of the larger coins because it is lighter. Five dimes weigh considerably less than a half dollar.

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Thunderbolt--Charlton Comics
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THUNDER AGENTS #3. Watch the whole squad show up when Menthor causes some new trouble and Dynamo has to battle it out with him. The art for the Dynamo story in #4 was done by Reed Crandall.

TOKA. Our Incan friend falls into some giant trouble when a batch of Jivaro shrinking fluid turns him into the smallest Inca alive and he battles a beetle for his life.

DIME NOVELS ANYBODY? Sherbourne Press has just released a new book devoted to those famous predecessor of the comics. Its clever title is The Hard-Boiled Dicks and was edited by Ron Goulart. It is only out in hard bound version now and includes some classic adventure from such titles as The Black Mask and Dime Detective pulps.

MYSTERY MAN? Of course he was a mystery but his name is the Looter and he is out to gain vengeance on Society like some other villains we know. But our clever Spiderman is ever ready to spin up a web of adventure and excitement.

CRUSADERS #3. The whole crew are found in action in a 20 page tale entitled Evil Lurks Amongst Us! And for those of you who missed it, there is also the origin story of Fly-Man.

JOHN FORCE FANS, LISTEN! For all of you who asked that the Magic Agent be brought back, your request has been answered. He can be found in the pages of Unknown Worlds from now on as the main feature of the book.

HAWKEEE! Andre's cousin Cisco from South America becomes a bit of trouble when he visits the island and tries to join the team.

SUBMARINER. If you look quickly in the Avengers, you'll spot our favorite scooting for New York where he falls under the power of one of Stan's favorite old evil masters. Manhattan had better be on the alert for this adventure spells trouble for everyone. All I want to know is when Stan will get around to releasing the Behemoth and pitting Subby against it?

DC'S NEW FEATURES AGAIN. Robby Reed faces plenty of trouble in House of Mystery when a criminal manages to Dial V for Villain! In the pages of Strange Adventures you can meet "The Enchantress of Terror Castle." And in Tales of the Unexpected, Automan is featured as the "Bodyguard to a Blonde!"

TARZAN BY MANNING. Russ Manning feels that the Beasts Of Tarzan is the best all-around comic-book that the Gold Key Group has produced in this series of difficult adaptations. Tarzan is really a classic, legendary figure in this one.

NICK CARTER. The original detective is available in a volume of stories from Dell. Six of his more famous tales can be found in this 60¢ edition with an interesting introduction (more of an history) by Robert Clurman.

WAR FANS OF DC. Jeb Stuart and his crew get cold shoulders as well as frost bitten all over when the HAUNTED TANK gets the deep freeze treatment in "Tank in the Icebox!" And Star-Spangled War Stories goes ape when they feature a Gorilla sergeant. Our Fighting Forces starts a new series featuring the soldier that no army would dare to claim as its own.

FANTASY MASTERPIECES. They are just that too! These reprints feature some of the best art done by Joe Sinnott and Steve Ditko.

MORE DR. SPECTRO. Pat Masulli was so happy with the first story in which the Master of Moods appeared that he has scheduled him for the next issue. Only this time he is five times more trouble for Captain Atom. Lots of action when Captain Atom confronts that Five Faces of Dr. Spectre.

MIGHTY COMICS. By now you all know that the Shadow comic is dead. What you don't know is that the Steel Sterling book that they promised has also been delayed for a time. There will be more news about this next issue.

COMICS IN THE NEWS. Comicdom's Cult of Collectors appeared in Newsday for November 4th. David Zinman did a good job on this article and it is even better than the one that was featured in the National Observer for October 11. But in the future there lies a Sunday feature on Stan Lee in the Herald Tribune's New York Magazine.

MORE COMICS ON TV. King Features has offered Mandrake the Magician and the Phantom to TV producers for future series. If they could only get the newspapers to start featuring these characters again, it would be just great.

JOHN ROMITA'S ART. This artist is going great guns over at Marvel. In the latest Daredevil, he gives the Plunderer and his crew some great costumes so they can attack an Early Warning Missile Base with the Vibra-Gun. And Captain America gets to relive one of his World War II adventures after he finishes his latest adventure with Batroc and the lady agent of Shield.

SCHWARTZIAN EPICS. The Plant Master from Atom #1 is back with plans for "an Atom Destruction of Earth!" in the latest issue of the Atom. Evil Star is back to battle GL and it is rough going for the Green Gladiator because both his ring and lamp fail him. And over in Detective Comics, the Elongated Man gets into the act when he solves the mystery of "Green Lantern's Blackout!" The Masked Manhunter, Batman, gets taken by the Monarch of Menace in the same issue.

THOR VS. HERCULES. Ever tried waiting for a subway and being delayed by two Gods having a melee in the same station? And they aren't fighting for a seat either.

THE 40'S REVISITED. Wonder Woman will once again meet up with Countess Draska Niski and her International Spy Ring.

COMICON NEWS. The next issue of Castle of Frankenstein will carry a page of news on the last convention. There will be several photos of the Con also.

SHAME ON YOU! And I mean just that! You all get thirty demerits for not recognizing the cover of Brave And Bold #63 as being done by the Supergirl artist, Joe Mooney. And you get thirty more if any of you failed to know that John Rosenberger who once was the Jaguar artist did the inside inks and pencils.

KONA DEFEATS KRYM. In The Strange End of Captain Krym, Kona goes beneath the sea to finally overthrow the powerful villain. The editor is very interested in how you feel about Kona and his adventures in the civilized world. Why not drop him a line.

BURROUGHS FANS, ATTENTION! Canaveral Press has just released THE MASTER OF ADVENTURE by Richard A. Lupoff, the man who once edited the famous fanzine Xero. On top of a complete checklist of all of the ERB editions found in hard cover, you can delight your eyes with twelve illos from the pen of Frazetta, Crandall, and Williamson.

HULK NEWS. The Hulk returns to the present and discovers that the whole world knows his secret--that he is really Bruce Banner. But the adventures will be all the more colorful for the old Submariner artist, Bill Everrett, will be handling the art in all future tales.

THE FLASH 80-PAGE GIANT. Just who are the real Kings of Super-Speed? You'll all have a chance to decide for yourself when Flash and Kid Flash appear in this volume with some Golden Goodies featuring the Flash of Earth Two and Johnny Quick.

BATTLE FANS. Forbidden Worlds #136 pits Nemesis against Magicman in a walloping adventure full of socks and bangs.

SUGAR AND SPIKE #64. Sheldon Meyer, the Scribbly artist, has his 2 delightful baby-talking kids take an ocean voyabe on which they turn the ship topsy-turvy and wind up catching a spy.

MARVEL COLLECTORS ITEMS #2. The goodies featured in this issue are the entire adventure from Fantastic Four #3 where they got their costumes and all the wonderful gadgets that they are always using, the Spiderman #4 classic where Sandman first appeared on the scene and an Antman story from Tales To Astonish #37.

SUPER NEWS OF SUPERMAN. The April Superman has our hero receiving an "Achilles Heel!" And in Action that month, Superman releases another criminal from the Phantom Zone because his sentence is up. Superboy faces two villains and they prove to be worthy foes again--I mean, of course, Dev-em, the Knave from Krypton and the Kryptonite Kid. With Computo on the rampage, can you guess who the next member of the Legion will be who falls victim to the Legion Jinx? Lois Lane will be featured in another Imaginery tale and this time she marries a master criminal and teams up with him to elude the law.

UNDERSEA AGENTS #2. Davey Jones gets new powers and battles Dr. Fang once again. There also is another adventure where he discovers Flying Saucers under the ocean. And Skooby has a time when he gets buried under the sea.

NEMESIS VS. MACHINE. In Adventures Into The Unknown #166, the Spirit from the Unknown faces a super-scientific computer.

DRACULA--BRAND NEW. Balantine will have a new book out late this year featuring the famous vampire. Otto Binder has adapted the original Bram Stoker novel and Al McWilliams has done the art for the first real comic art presentation of the classic. None of this material has appeared anywhere before and if the book goes over, there may be more original art versions of supernatural, horror, and sci-fi tales from this company.

CHARLTON ON THE MOVE. Pat Masulli was able to get a new art director for the comics group. The entire line will be revamped although the changes won't be seen for some months yet. Along with this, some titles will be dropped as well as new ones added.

FLY-MAN NEWS. Fly-Man faces his Strangest Dilemma when he battles Mighty Man in the next issue from Mighty Comics Group. The Shield shows up in an adventure entitled Suffer, Shield, Suffer! And a big super surprize is that the Web will be back for the first time in over 20 years in the origin feature of this book.

SERIOUSLY SERIAL MINDED. Late in December Columbia 8mm Films will put on sale the first chapter of the Batman serial. After that one chapter will go on sale each month. Anybody for home movies?

MARVEL MENACES. The fabulous foursome get plenty of assistance from the Watcher when Galactus really gets going. And with Magneto back in the X-Men, can the Stranger be far behind. Ice-Man really puts in a showing when he gets out of that hospital bed.

PEANUTS. There is another new book out from Mr. Schulz only this time it is a regular children's styled volume entitled "A Charlie Brown Christmas." Good ol' Charlie sets out to find out about what the Yultide Spirit really is and he discovers it is a skimpy, sad Christmas tree. This is $2.50 in a hard cover.

THE OUTSIDERS. Once again the adventurous group of youngsters appear in a Magnus tale. This time they are on hand when a weird meteor from outer space zeros in on Earth.

NUKLA. In his third issue, Nukla meets Captain Whale, the menace of the South Pole. Our submerged hero has to face new weak-ed powers when he battles a super sub and trained whales.

STEVE DITKO QUITS MARVEL!!

Late the last week of November, Steve Ditko turned into Marvel the last Spiderman and Doctor Strange art that he would be doing for them. Steve has not at this time indicated what he would be doing in the future. We are all hoping that he will still be doing work in some form or another for his faithful fans and the coming fans of his. We are also hoping that whoever steps into his shoes will be able to fill them as capably.

LARRY IVIE. Larry is currently writting and drawing a new book that will first appear in January.

Credits for this month go to Otto Binder, Russ Manning, Pat Masulli, National, Variety, ACG, Tower, Dell, and that sneaky person who gets to the Marvels early.

TO DERRILL
WITH BEST
WISHES
PAUL REINMAN
-65-

The EGO CRUSHER!

CAPA-alpha #14 (Jerry Bails, 22529 Karam Court, Warren, Michigan 48091--monthly--varied--membership) While last month's issue was the shortest issue since this zines start,there was nothing slight about its quality. This month it is back as strong as ever with 9 members contributing 44 pages of interesting material. Roy Thomas has comments about his experiences since he entered the pro world; Rick Weingroff has an amusing satire on Superman and a slightly wild look at the New York Comicon. Other contributors included Al Kuhfeld, David Kaler, John Ryan, and many more leading fans. No other fanzine has such a variety of top quality material and K-a remains the only other monthly zine in fandom. The only requirement for membership is that you submit 4 pages of material every 3 months. For this little bit of effort you get one of the best fanzines being published today. For further details just send an s.a.e. to Jerry and he will send the info to you. (A)

ROCKET'S BLAST-COMICOLLECTOR #41 (Gordon Love, SFCA, 9875 SW 212 Street, Miami, Florida--bimonthly--mimeo--$ .50+10) It seems that Gordon hasn't been able to keep RB-CC on anything close to amonthly schedule and this is a loss to fandom. Before any ads can appear they are already far outdated and most of the books probably sold long ago. Surely there must be some way for it to appear on a more monthly schedule. I just hope that Gordon can come up with a method or else I am afraid that RB-CC will slip to a quarterly schedule which would cause it to lose its effectiveness as an adzine. The cover by Al Camy is good but still short of the excellent ones that Gordon has featured lately. Rick Weingroff's ROCKETEER GOSSIP remains by far the most interesting feature in RB-CC. This time around he discusses the increased use of cover blurbs by National, JLA #37, Nick Fury, and lists what he consider to be the most exceptional titles around today. I don't know about you but I rarely see anything in Phil Seuling's column that justifies its existence. The rest of the zine is devoted to ads. Without a doubt it is the leading adzine in fandom and will most likely remain so no matter what its publication schedule is. (B)

STORIES OF SUSPENSE #1 (Marvin Wolfman, 142-18 59th Avenue, Flushing, New York--quarterly--ditto--$ .20) This zine is quite different from any of the others in that it consists entirely of horror tales both illustrated and text. The excellent cover clearly set the atmosphere for the stories inside. The first story, "The Vampires of Hungary", was written by James Toren and illustrated by Steve Sabo and Marv. This was easily the worst one in the issue. Doc Supernatural is too much an obvious imitation of Doc Savage and the name itself is most unoriginal. The art is adequate though nothing exceptional. However the main fault is the fact that the writer tries to cram too much into a short space and only manages to create confusion. More than twice the amount of space actually used would be needed for adequate plot development. The next tale is entitled "A Man Possessed" and puts the zine onto the right track. Dave Herring's art is some of the best that he has ever done and shows a skillful use of shading devices. The plotting by Geff Gelb is good and fits its seven page format exactly with no crowding. The last two stories were the best of the issue. One is a text tale by Alan Gold entitled "The Maze". It is vaguely similar to a Twilight Zone plot used many years ago but has many unique sidelights. I have seen many times where a tale had an excellent build up to a poor climax but this didn't happen here. The ending is really a surprise and is well handled. "A Lesson In Sadism" filled out the issue and was a brilliant satire with very good art. (B)

FOOB #2 (Marvin Wolfman, 142-18 59th Avenue, Flushing, New York--irregularly--ditto--$ .25) This issue of FOOB is sold out but Marvin asked me to review it anyway as #3 will be ready soon: Unlike the rest of the book, the cover is offset but still not as good as it could have been. The zip-a-tone was rather poorly handled and therefore was distracting. In the first tale Foob volunteers as an astronaut and winds up on the moon in time to discover a plot by the moon men to invade and concuer the earth. The story will be completed in the next issue. The other stories included "The Monster Foob", "Jack Beanstalk", and "Goldfoobs". Another thing that was distracting about this issue was Marvin's use of ditto color. When he used it properly, it was quite effective. However in many spots it was sloppy and would have been better left out. The art varied a little throughout but for the most part was adequate. It is supposed to be a humor-satire publication but I found it rather low-keyed. The satire lacked any real effectiveness. (C)

ADVENTURE HEROES' HIDE-A-WAY #5 (John Buccafusco, 136 Prospect Street, Jersey City, New Jersey--10-12 times a year--ditto--$ .25) There has been some improvement in this zine since Derrill first reviewed it a couple months ago. Still there is much that can be done to improve it. The major problem is the poor layout. This can be remedied if the editors would just take a little more time when typing up their masters. The printing has improved but there are still some bad points. Perhaps the greatest improvement is in the quality of the art. This ranges from a fair strip to a truely magnificent illo of Doc Savage by Bob Feie. The color cover featuring The Green Mask was quite good despite the fact that it was a little crowded. Not all of the issue is ditto. There are two pages of offset material. One page features illoes of Cyclops and Thor done by Gary Povlin. These are good but Gary needs a little more experience in handling zip-a-tone shading. The second page of offset is a picture of John and his brother Jerry. The rest of this issue includes the results of a poll that appeared in an earlier issue, an article on Doc Savage, a report on the comicon held in New York last summer, and much more. While there is still much room for improvement, the editors are trying to do so and that is more that I can say for some zines I have seen. In the future I may be able to give it a higher rating but right now I feel that this one is fair. (C-)

REVIEW #1 (Douglas Moench, 3838 North Claremont Avenue, Chicago, Illinois 60618--irregular--ditto/offset--$ .50+10) The offset cover of this zine sort of reminds me of one that Stan Lee might design if he really let himself go wild. I don't think you will ever find one with more blurbs. It makes for an interesting cover but is is far too overcrowded. This Giant-Man illo on the cover was strangely enough the worst illo in the zine but that isn't saying too much against it. Rich Alben's art is fairly good though still needs some improvement. Larry Ivie includes a rather poor illo of Shield. The best art in the issue comes from Ken Tesar who did an excellent color drawing of the Hulk, Thing, and Human Torch. However he wasn't too successful in capturing Steve Ditko's style on Spiderman but then who is? This entire issue was devoted entirely to a study of the success of Marvel. Each issue will feature a different comic company. Don Glut studies the Marvel villians from a far different point of view than usual in an article entitled "Villains To Laugh With". This is the best article in this issue with Steve Jam's article on Spiderman coming in second. Steve develops some interesting insights into the character that might not be noticable to the casual reader. Other articles are about Sgt. Fury and Captain America but neither of these are anything special or new. There is also an interview with several of the contributors but this is practically worthless and not in the least bit interesting. There is one major problem that occurs throughout the zine in that much of the material is already dated from the evident delay between the time most of the articles were written and the time they were published. Doug should try to avoid this in future issues. (C)

THE COMIC JOURNAL #1 (Dave Armstrong, 294 Ridgewood Road, West

Hartford, Conn. 06107--irregularly--ditto--$ .35) This zine has been overdo for almost a year now and Dave didn't even have the courtesy to publish an explanation as to the reason why. He says that it is due to the fact that Paul Gambaccini was late in doing his contribution. This I find a little hard to believe but if I do accept this explanation, it still isn't good enough reason for this tremendous delay. Dave should have published his zine anyway and just help Paul's article off until his next issue. It really didn't have a cover but instead a picture from a Captain America serial and a small piece of paper stating the name of the zine. It seems that with all the extra time Dave had, he could have come up with a decent cover. The art varied from poor to good with a full page color illo of Spiderman being the best. There is a couple of cover tracings including one of Captain Marvel Jr. #77 which was fairly well done and a poor attempt at All Select #2. There is a strip by Dave which is very poor in both art and story and wasn't worth the effort Dave put into it. A text story by Margaret Gemignani entitled "The Flame of Freedom" was quite good despite its shortness. Johnny Ryan retells the origin of Spiderman with the unthrilling promise of more to come. Dave gives an interesting report on the Captain America serial made in 1943. The highlight of the issue was an eight page article by Paul Gambaccini about Atlas during the 50s. While hardly an exhaustive survey of the topic it does give a good introduction to the titles of that era. One thing that is irritating is the fact that his editorial is scattered on many pages throughout the issue. It seems that with all the extra time he had he could have come up with a better layout. (C-)

<u>BATMANIA #8</u> (Biljo White, Box 115, Columbia, Missouri--irregularly--ditto/mimeo--$ .30+10) This zine remains one of the real marvels of fandom for two reasons. I doubt if anyone else in fandom has the authoritive knowledge about Batman that Biljo has gained through the years. The second major reason is that it requires a very talented man to keep a zine which features a lengthy article only rarely as interesting as it is. Again this issue is fairly typical in that it doesn't feature an article but instead another Bat-Facts Pictorial. This time Biljo features the "Evolution of the Bat-Plane." The results of the national elections are given and there is the second annual Batmania Ballot. Tom Fagan continues his listing of Robin tales in Star Spangled Comics plus such reguler features as The Batrader, The Batmanians Speak, and Comic Oddities. You Batman fans won't want to miss an issue. (B)

<u>YANCY STREET JOURNAL #11</u> (Marty Arbunich, 60 Gladys Street, San Francisco, California 94110--offset--bimonthly--7 for $1.00) With this issue Marty and Bill make an attempt to increase the frequency of publication and I am glad to see this for it is a pleasure to see this excellent zine. Several new columns appear in this issue in addition to the regular ones. One of these two new columns is of special note and that is the one entitled "The Man Behind SHIELD" by Robert Metz and is devoted to a detailed study of Stan's new brainchild. Robert pulls no punches in his attempt to analyse the faults with the strip as presently presented. He shows unusual insight into this topic and should be interesting in the future. The other new column is "Bullpen Blockbusters" written by Mike Friedrich and devoted to a study of individual Marvel heroes featuring Iron Man this time and for the next couple of issues. I found Bill Dubay's PICTO-ORIGINS featuring Namora to be below par but still quite good. Part of the trouble with this column as it is presented in YSJ is the lack of enough space for enough development. If Bill would be given more space, PICTO-ORIGINS would be much better. The most enjoyable part of the zine was "The Yancy Street Walker" by Steve Kelez. Levram continues his search for INFINITY and manages to cleverly slip in some comments on the latest Marvel issues. I hope that Steve doesn't make a practice of this but it was well handled this time. Steven's satire is in a light mood which makes it a joy to read but always keeps the reader interested. There is the usual letter and depate cols plus the second installment of Marty's column on Dr. Strange. A must for Marvel fans. (B)

<u>ERB-dom #14</u> (Camille Cazedessus, Jr., 3145 Craft Way, Westminster, Colorado 80030--offset--quarterly--5 for $2.00) I am departing from my usual policy or only reviewing zines about comics but I feel this zine is worth making an exception for. As the name implies, this zine was created for the enjoyment of fans of Edgar Rice Burroughs. It is easily one of the most professional looking amateur productions. There are several reasons for this including the use of very high quality paper. Others include a beautiful full color painting done by Larry Ivie which was used as a cover. This has to be the best work I have ever seen Larry produce and is easily worth the price of the zine in itself. Another full page black and white illo by Larry elsewhere in the magazine rivals his cover for greatness. The other art in the issue is just as great and consists of original art by Sam Grainger, Roy Krenkel, Jeff Jones, and Jesse Marsh with reprints of cover illoes done by such pro greats as Allen St. John, Reed Crandall, and Frank Frazetta. Anyone who doubts Jesse Marsh's ability as an artist should take a good look at the six panels on the last page. Here is something really unique--no words are needed to fully explain what is going on. Actually words could never tell what is clearly shown in the panels. They would in fact keep one from noticing the real beauty of the artwork. Larry Ivie includes the initial article of a series entitled "The Burroughs Mood" which discusses the ability of Burroughs to create a picture out of words and the accuracy with which artists interpret these scenes. John Roy compares the two different versions of Burroughs last Tarzan tale--the book entitled <u>Tarzan and the Castaways</u> and the serial in Argosy in 1941 which was entitled <u>The Quest Of Tarzan</u>. Caz also includes a report on Jesse Marsh who has been drawing Tarzan for Dell-Gold Key for over 19 years until Russ Manning took over the job recently. Even if you weren't a real staunch Burroughs fan before reading this magazine, you will be after doing so. (A)

FOR SALE

Edgar Rice Burrough's <u>Beasts of Tarzan</u> published March 1916 by A. L. Burt Company, illustrated by J. Allen St. John. It has no jacket and there are markings on the cover--including a coffee stain (a light one) of 3/8 inch radius. The book is complete but about 7 pages are not held in by the binding. Also, I believe, a few pages are missing from a list of "Popular Copyright novels". There are 336 pages in the story and the illustrations are really fantastic. Make a bid. Also I have many comic cover photos done by Jerry Bails. If you are interested, write:

TED COX 4184 NESSEL RIVERSIDE, CALIFORNIA

TCR #42 AND #43 STILL AVAILABLE!

In case you missed these issues, you can still get copies for $ .30 but there are only a few copies left. TCR #42 contained a Spiderman-Dr. Strange illo by Steve Ditko, Nukla by Sal Trapani, The Magic Mistake by Bob Jennings, and much more. TCR #43 contained The Comic Invasion by David Kaler, Bidgee by John Ryan, Question Corner by Ray Miller, The Great Migration by Bob Jennings, and other great features. Order now!

TCR PRESENTS: THUNDERBOLT

by Glen Johnson

For over a year now, Charlton has created one hero after another. For a while I thought it was hopeless to ever expect quality from Charlton but they surprised me, as well as a number of other fans. In all honesty, Blue Beetle and Son Of Vulcan were quite bad in the beginning and still are. The revived Captain Atom was an improvement and Judomaster was their latest and best effort until "Peter Cannon...THUNDERBOLT" hit the stands. I'm sure all fans who have studied this title will agree that THUNDERBOLT would be considered excellent had it been produced by Marvel, Gold Key, DC, etc. However when Charlton starts producing quality such as this, I say "hats off to Charlton".

Usually I find some small fault with all the current titles. The origin might be lacking, the inker might fail to bring out the pencil artist's lines, the story might be good but the art could stand improvement, or some other incident might not set well with me. However in the case of THUNDERBOLT, there is nothing I can suggest. The artist who also created and wrote the story is to be congratulated. With the exception of Sarge Steel, THUNDERBOLT is the only well written title published by Charlton. For some reason, Joe Gill, Charlton's work horse, seems to be competent only when writing Sarge Steel and Nukla, falling short in most other titles. For this reason, I hope that he never writes for THUNDERBOLT but that the present writer continues doing all future stories.

Since the first issue had the origin of THUNDERBOLT, as most new comics do today, let's look at his origin and study the feasibility of it. The idea of costume heroes being reared in a Tibetan monastary was occasionally used in the forties but lacked the effort given this origin. As for the powers of Peter Cannon, the fact that man uses only one tenth of his mental capacity has long been accepted. Therefore having a human develop the ability to make use of this dormant 90% is not too incredible, making it easy to believe the hero is human. I salute such an idea. In the introduction, it is clearly shown that the holder of this power can not merely think to have his body perform amazing feats but must force himself to believe he is capable and in this way he is able to succeed. In future issues, I would imagine the author will have stories dealing with THUNDERBOLT using his will power alone to de-

feat overwhelming odds.

With the exception of "The Smiling Skull", the Hooded One is the only truely original villian Charlton has given fandom. Not only does he remain mysterious but feels he has been wronged. He will be worth watching in the future. Look out Dr. Doom!!

As for the artist himself, he isn't George Tuska as many will assume though the style does resemble George's. In the past, I was also guilty of stating this artist was George Tuska. The artist, who signs his name P.A.M., undoubtedly his initials, for some reason wishes to remain unknown. "PAM" is the same artist who did Kid Montana for a number of years and recently did Gunmaster. He has been with Charlton for years and before that with COMIC MEDIA, an outfit Charlton bought out. His art can also be found in a number of old ACG titles, as well as Atlas, Lev Gleason, and a large number of other companies and titles. The art is rather well done and I imagine this will improve as the artist becomes accustomed to handling the character. One fault though is the drab coloring, which seems to be common in all titles published by Charlton. This can most likely be credited to the printer due to the texture of the paper and ink, etc. Both THUNDERBOLT and Judomaster are hand lettered if you will notice. This is a welcome sight when compared with "type" lettering used in most other Charlton productions. The addition of TABU as a supporting character adds much to the development of Peter Cannon's secret identity and I'm looking forward to this development. The costume is striking and is sure to please the fans. I would suggest one small item although I stated in the beginning I couldn't think of any. The black hood doesn't stand out too well against the blue. This would look better if it, and perhaps the boots, were white.

One other advantage THUNDERBOLT has is the filler story by Bache at the end of the first story. Many of the fillers seem quickly done and the art is generally inferior but this one is an exception. THUNDERBOLT seems to have a bright future, and Derrill and I would like the readers to voice their opinion. The best letters pro and con will be published. So....don't just sit there, grab some paper and pen and let's hear from you.

QUOTES FROM THE READERS

Robert Schoenfeld
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It occurs to me that many of the voters in the Alley Awards and even some executive board members who decide what is voted on don't really know what to look for when casting their ballots. So to rectify this problem, I will define it.

The Alley Awards is an annual poll taken to determine which pro, in his field, has made the GREATEST contribution to the comic magazine industry for that year. It is not by any means to determine which pro does the best job or is your personal favorite.

Now with this in mind I shall look at the items new and outstanding this year. By pulling these out we find that the best work and the most work in art must go to Joe Kubert for several reasons.

The first is Enemy Ace. We all know that when DC comes out with a character with a human personality it is something unique. But when they come out with a character who has a great humanness to him, I say clap for joy. Because this is the only thing Marvel has on DC. There are a number of points which make up Enemy Ace and these are: a) the human killing machine idea; b) the girl he loves calls him an angel of death; c) his hunts in the woods with the wolf; d) his nobility. Rating--A+

The second is Steve Savage, Balloon Buster. Here is another character in the same vein as Enemy Ace but with his own personality and uniqueness. The points which will lead to his success are: a) his "down and out" background; b) he spells death to friend and foe alike; c) his Major wants him courtmartialed but his General wants him decorated. The second ish was far better than the first and gets a rating of A-.

The third reason is the return of Viking Prince in a manner so spectacular as to set Thor back a million years. I understand that Kanigher would like to give him his own book so maybe some fan support can bring it about. If you are the kind of fan who goes for the glory and spectacle type stuff you will never touch Thor after reading this one. Rating--B+.

Last but far from least (or should I say latest and greatest) is Tales of the Green Barets. I was sent, by the kindness of Finley Stalvig of the Evening Telegram, the original proofs to the first story plus the introductory series. And any fan who missed this should make every effort to get a paper that carries it. If your paper does carry it, let them know you want them to keep it. This is definately Kubert's most interesting effort. The special points are: a) the uniqueness of the Viet Cong cowboy and his alter ego--great suspense and espionage; b) Tower's search to bring the killer of his friend to justice; c) the terrific smash ending with the showdown between Tower and the Cowboy. Also to be congratulated is Robin Moore for fine story ans suspense. Rating is A+.

The next stack of new material in art is under the name Frank Frazetta and Creepy. Now it is true that the stories in Creepy leave much to be desired but the art could hardly be improved. Standing out in particular are his were wolf story in issue #1--in particular the last panel which comes alive with animal fury. Also every cover from issue #2 on is fantastic. Although he does not work in quantity there is no artist of higher quality. And when you vote for your choice of best cover and you don't even consider Blazing Combat #1 I think I shall pull my hair out. Never before has so much raw emotion been conveyed through a single drawing--a soldier's dying comrad and best friend shot down in his arms and in a fit of unleased, vent up savage fury, carved with lead in his face the GI strikes back with a power God sent. This single picture moved me so much that I have decided to order extra copies so that I can frame them. This cover rates an A+++.

And deserving of honorable mention is Walley Wood for Thunder Agents, Total War, and Daredevil. Also Charlton gets my special Alley for effort. ((Like Robert I feel that Joe Kubert deserves to win the Alley for best artist of 1965. Whether he actually gets it will have to be decided by comic fans themselves in this year's Alley Poll. Another division of the Poll that he was commenting on though he didn't say so is that for best writer. For many years the only reason that I really bought the DC war books was for the Kubert art that they contained. Like the rest of the DC comics, they lacked a convincing personality. The characters only seemed human through the great efforts of Joe Kubert. However Kanigher finally started making the changes needed and writing the great tales that he is capable of. This change wasn't only limited to his war comics but also took place in Wonder Woman. Now I watch for Kanigher's books before anything else. Because of the superb efforts mentioned above, I feel that Joe Kubert deserves the Alley for best artist and that Kanigher deserves two--one for best editor and a second for best writer. Now that I have had my say all I can do is sit back and await the verdict of Fandom. Don't forget to vote in the Alley Poll which will be in TCR #45.))

BOB McCALL
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On Mr. David Colton's letter, I agree with everyone else. It is Mr. Colton's right to express his opinion, but he isn't going to be popular as long as he expresses it openly. I am a rather recent fan myself, and have no personal memories of the Golden Age of Comics, except for a few 1950 issues of Superman and Batman. I joined fandom in 1962 and the first items I got, naturally, were Superman, etc., having had every Marvel. I soon did, as Mr. Colton says he did, become interested in all Golden Age mags. I bought a few, and compared them to comics of today. There is no comparison whatsoever. The stories are not about the Allmighty Fleeberfizzle from the planet Glixershmob, or the mad Professor Robergy, Master of Veeblefizers. Instead they are about earthly menaces, like the old Thinker, the Flash's nemisis, or mostly ordinary hoods in the Spectre, Batman, and Green Lantern. The same applies to the old Marvel line (you know, the one without the soap opera). Now I am not knocking the "Marvel" Age but I am saying that the Golden Age was (and is, even over the years) far superior to it. And as for the artists not comparing to Infantino or today's Kubert, I have to disagree. Look at the early Batman of Bob Kane, E. E. Hibbard, some of the early Superman artists, Cliff Young, Bernard Baily, and so on. They make today's artists, with a few exceptions, look poor. And as for the writers, Gardner Fox was around then too, in case Mr. Colton didn't realise it. Also many others whose names I can't remember at present. As for the high prices, the rest of Fandom puts up with it. I admit that they should be chopped in half but there is nothing to do about it as long as free enterprise persists in Fandom.

Ed Lahmann
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An opinionated letter here for THE COMIC READER. Much has been printed as of late as to the merits of various comic book artists and much controversy has arisen because of same. I now add to that controversy. Some want Kubert on Batman, some do not. DC could take a page from Stan Lee's book and hire an old EC artist whose style mostly resembles Kane's of the early forties. Does anyone know where Johnny Craig is now? Going a little further I recall reading in a recent issue of Castle of Frankenstein an article declaring Reed Crandall as one of the finest of the old comic book artists and so he was. But who were the GREATEST? Say the TEN GREATEST? Well, I have my idea on the thing and here it is for what it's worth. Now fandom as it has developed seems to be primarily interested in the costume heroes of the World War Two era on back, so I will confine my consensus to artists who did such strips of that era. I don't think anyone truthfully could deny the later EC efforts as the finest art of all but we'll stick to the type art I've mentioned. In picking these artists I've taken into account not only their abilities at the rendering of a picture but the inspiration that lay in their work, the influence they had on other aspiring artists, their contributions as pioneers in certain methods and artistic aaspects and techniques. The quantity of their work I did not consider because many things contribute to this aspect of the thing that have nothing to do with the merits of the artists. You can't consider the artist of the newspaper strips as this is art from another medium and was a more demanding type thing. So, considering anatomy, backgrounds, colors, shading, design, composition, inspiration, influence, experimentation, and other indiginous decrees, I do hereby consider the following named artists as the TEN GREATEST to desplay their wares on the pages of the comic books.

1) Lou Fine, a true genius at his trade.
2) Reed Crandell, craftsmanship supreme.
3) Joe Kubert, he can do it all.
4) Will Eisner, the great experimenter.
5) Mac Rayboy, artist of the body beautiful.
6) Jesse March, master of design.
7) Jack Cole, Mr. Motion.
8) Bob Fujie, magnificent grotesque.
9) Basil Wolverton, simplicity unique.
10) The other fellows favorite, for without him, art would be stillborn.

((This letter has been reprinted from TCR #32 because I am interested in finding out what the rest of you readers think about this topic. Who do you consider to be the greatest of the Golden Age artists? List your top ten in order and tell why you believe this way. The best letters will be printed along with a total result. Don't miss out on this chance to let your views be known. I don't want you to vote according to an artist's present day work as this is already honored in the Alley Poll but according to the quality of his work during the Golden Age.))

Steven Johnson
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Basically all of Jenning's assumptions were very good and well thoughtout though I have a few comments. First, why should he discourage fans from writing fiction? What better way is there to improve than to be criticized by someone who doesn't pull punches? As for fanzines, let us face it. Many editors just are not college editors with natural talent. They need time to develop. It's a slow process in many cases and rushing it doesn't help. However, in the end it's worth it. For instance, consider RB-CC. It didn't become what it is now overnight. For myself, anyone who does his very best and improves every issue is welcome and I'll patronize him, giving constructive criticism. Many fans seem to like to say "your zine is trash, drop it." Perhaps nothing is so discouraging to an editor than this. Constructive criticism is what is needed. Many fans--not excluding myself--need to be shown the way and given a boost. In every other argument Bob makes, though, I agree 100%. By the way, I have another complaint against nonfans chiefly. It is the common association of cofandom with the pop art movement.

The new Superman annual which reprints the old Superman stories from the 1940s is more important than it seems. First of all, National has shown they are willing to reprint Golden Age material which is a far cry from a few years back when they said this was impossible. Who knows, more rare tales may be on the way. I would like to nominate a JSA tale for reprinting in the next JLA annual. ((I agree in part with both you and Bob. I say that anyone who is interested in publishing a fanzine should do so but only after learning exactly what he is up against. One never knows how successful he might be until he actually tries. But here is what I have against many of these would be publishers. Many just do not even attempt to improve their publication. They are satisfied to publish crud and that is all that the zine ever is. However, there are a handful of fan publishers who actually make a real attempt to improve their zine and these persons should be encouraged and given constructive criticism. If they have sufficient talent, in time they will develop a good zine. I have seen this happen more than once since I have been in fandom. However there are some fen who just don't have the necessary skill no matter how much their determination. It isn't their fault that this situation exists but they must realize that it does and suspend publication. The thing that older fans have to realize is that no one would accomplish anything if they didn't at least try. Trying doesn't hurt anyone. It's what one does after he has tried that matters.))

Larry Herndon
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Bob Jenning's column proved, as always, to be quite interesting. One point that he made, about getting newer fans to correspond in order to strengthen their ties with fandom, is a good point indeed. I receive 98% of the mail on SSC and many of the new fans are, judging from their comments, looking for correspondents. They do not come right out and say it but it's evident from the wording of their letters. I'm sure that other editors--you, G. B. Love, Roy Thomas, Biljo White, etc--get many such letters and obviously we simply don't have the time to correspond with these new fans, at least not on a regular basis. Therefore it seems to me that TCR should devote a small space each issue to a Correspondence Corner which would list names, addresses, and topics of interest of any fan who wishes to acquire correspondents. Then readers who have similar interest could write the listed fan(s) and correspondence is (hopefully) started. Thus they would acquire a new circle of friends and strengthen their ties with comicdom. I don't know how successful this would be but certainly nothing could be lost in trying. ((You are right, Larry. There is little to lose and much to be gained so I am initiating such a column in the next issue of TCR. However, this is going to require the help of older fans to make this a success. Many members of fandom always want to shove such projects onto fans far too busy to handle them. All members of fandom have a responsibility to help fandom grow and here is an important way that they can help. So if you want to correspond with other fans, let me here from you and I will print your name as soon as possible.))

Carey Wheeler
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About crudzines, of which I have read but one, I can make but one suggestion. That is for quality zine publishers to refuse to advertize them until they cease to be crudzines. Otherwise, your readers will cease to trust advertisements in your zine and hurt those who publish something good and advertise it in your zine. If it is a zine's first issue you could say that you want to see a copy first to determine its quality. This might prevent their getting advance orders but it protects your reader from wasting his money. ((This isn't a new suggestion but I want to make my ideas on it known right now. I absolutely refuse to do this as it would be in fact forcing my opinions onto someone else. What I may like somebody else wouldn't and I am not about to try to force him to change his mind and this is what such a process would be doing. I will print any ad that I consider to be legal excluding only those which border on libel. Determination of quality is Jim's job and that is why I have continued to carry Ego Crusher. If one is in doubt about a certain zine I would tell him to check and see what Jim has to say about it. Jim does his best to be fair and give an objective review of zines.))

Clay Kimball
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I've waited to see a couple of issues of TCR before writing. On the whole, I think you are doing a good job, not perfect, but good. Bob Jennings, as always, writes well but both of these columns consist of material he has covered before in other places. He needs some different points but still for the newer reader I suppose they are provocative ideas.

"On The Drawing Board" is the most important of your columns and the one in #43 is distinctly inferior to the one in #42. While Kaler had no control over the amount of news to be printed, he could refrain from printed "news" taken from mags already out. One thing apparent from this news column is that the initial business is getting out of hand. Everyone from Jimmy Olsen to Aquaman is battling an organization that has initials for a name. And if they aren't fighting one, they belong to one.

John Ryan's column shows great promise, especially with the use you make of illustrations. This is the point when offset shows its value and the way in which illos should be used. What's the point of a drawing of Spiderman which someone has copied out of the latest issue when you can pick up the issue and see Ditko's original? But the only place you can see those Pitt illos is in TCR.

In Kaler's review of comics-to-film characters he missed one important one--Modesty Blaise who will be out in a major movie shortly. Monica Vitti will play Modesty. Modesty started as a strip in the London Evening Standard in 1963, written by Peter O'Donnell and drawn by Jim Holdaway. The two had previously worked together on a pretty good strip called Romeo Brown. When it died in 1962, Modesty was begun as a replacement. It caught on quickly and is now appearing in several foreign publications. O'Donnell has written a novel about Modesty which is the basis for the movie and for those who haven't heard of her, Modesty is sort of a female James Bond.

Picto-Origins presents FROM OUT OF THE PAST... THE ORIGIN OF...
BLUE BOLT
THE HUMAN LIGHTNING STREAK
THE STORY AS IT WAS ORIGINALLY TOLD IN BLUE BOLT COMICS #1 JUNE 1940, by
JOE SIMON
A special thanks to GLEN JOHNSON for supplying me with the information and comic, BLUE BOLT #1, to do this PICTO-ORIGIN---B. D.
RETOLD BY
bill dubay
Fred Parrish, Harvard football star and a companion are vacationing on a secluded mountain estate when a sudden storm breaks out.
RUN FOR IT, FELLA! UNDER THAT TREE!
But a sudden bolt of lightning strikes the tree as the comrades near it...

Fred Parrish dazedly opens his eyes to see his friend's still form...
Is he dead? Got to get to the plane...get help!
Fred forces his pain wracked body into the cockpit of the plane. His unfeeling hands start the engine.
If I can only clear those mountains!
Straight into the heart of the storm the dazed pilot sends his throbbing plane. Up! Up! He begins to clear the mountains but suddenly snake like bolts of lightning lash out at the small craft! The plane flounders helplessly in the sky! Everything turns black as Fred loses consciousness!
On a nearby mountain, a group of unearthly figures watch the scene with growing interest!
Ah! At last one of them has been dropped into our hands! I have waited long for this day! Fetch him to me!
Three of the mystery men approach the burning plane...
IT IS MIRACULOUS! HE IS ALIVE!!!
A wierd procession wends it's way into the depths of the earth, as the figures carry Fred Parrish into a wierd underground world!
Take him to Dr. Bertoff! He will make him well again!

With Fred on the operating table, Doctor Bertoff begins his operations...
To the mortals of the outer world, he would seem dead. But not to the great Bertoff! I am years ahead of earth's doctors.
We are fortunate! The lightning is not yet dormant within his body!
Hour after hour the doctor works, trying to revive the first surface earthman to set foot in the sub-world!
I have done all in my power! Only time can tell now, whether he lives or dies!
Fred awakes later, baffled at the strange occurances fate has cast at him!
Where am I? I remember the lightning...my plane...and Jack, my friend WHERE IS HE???
We found you're friend's body by a lightning struck tree! He is dead!
As for you, I have captured the electricity that the lightning sent into your body! With the aid of my radium deposits, I have chemically harnessed this energy and entrapped it in your body!
There is no telling yet how this will physically effect you! But I suspect you will have greater powers than you ever dreamed!
Donning fresh clothes of the society he has been adopted into, the earthman quickly discovers the many powers bestowed him! Wisely using these powers, Fred quickly becomes an honored member and champion of the sub-world society!!!
And thus, how the famous BLUE BOLT came into being! Another one of the many famous fighters from the GOLDEN AGE OF COMICS!
THE END

THE NIGHT OF THE GREAT PUMPKIN

BY

DAVID A. KALER

The wind howled through the trees as a dark mysterious plane dipped over the valleys of Vermont and suddenly disappeared into the night. In the shadows of the trees, a long shape appeared and stretched out his legs to take great strides. And in the air could be seen a strange figure flying without any broom. And they were all heading for Rutland, Vermont.

Halloween isn't halloween in Rutland without a parade. For a few years now, the Masked Manhunter of Gotham City and his sidekick Robin have been making a yearly exodus to this town to appear prominently on a float to thrill young and old alike. But this year things were going to be different.

From out of the gates of Limbo, Plastic Man was given a small leave of absence and he was that stretchy shape amongst the trees. And leaving the magic mountains of Tibet and having locked his Greenwich Village Pad securely, Dr. Strange was flying speedily to represent the Marvel group in Rutland.

(Secretly also a villain was speeding along the highways in his unusual auto to take part in the parade. For too many years he had been left in some damp jail cell while his heroic enemy took all the bows. This year the Joker would get into the act also.)

And at a secret signal, these refugees from the comic books meet on the streets of Rutland and took their places on the floats provided for them. The whole Batman family was a bit taken back by the Joker when he pulled up in the Jokermobile. But since he was out on parole and hadn't been up to any mischief, they made room for him on their float. This float was sponsored by BATMANIA.

Further back, Plastic Man found himself face to face with a new man of magic. He could remember Mr. Mystic, but who was this tall man in cape of red and gold? Ane that hair turning to silver was something new to him. Were they letting older fellows have a place in the pages of comics these days? Dr. Strange soon put his thoughts to rest and assured Plastic Man that there was a new era of Comics and he was only a small part of a growing interest in super-heroes from all companies. However, both were still wondering who this upstart ALTER EGO PUBLICATIONS was as they were sponsoring the float Dr. Strange and Plastic Man were riding on.

Faces of young and old lit up all along the streets of Rutland that night. Fathers were anxious to point out their boyhood heroes in Batman and Plastic Man. They even grew inquisitive about that Magic character, but their children set them at ease. At the first sounds of "Hey, Doc Strange, how about doing some magic for us", they began to wonder what they had been missing out on in the past few years.

The chill wind whipped up the streets but the crowds remained to view the several other floats featuring local groups. There were several bands playing numbers. But no one thought of playing "Everything's coming up Comics."

But soon the Parade was over, and the heroes of the evening retired to the local party being given for them. There were newspaper reporters from neighboring towns present and items would be appearinf for the next three or four days about the super-heroes that had visited Rutland this year.

But even the super-heroes were surprised, and happily so, when the Great Pumpkin from Peanuts deemed himself worthy of making his presence felt. He walked in the door and everything came to a standstill. What Linus and Charlie had been waiting for each year had come to Rutland. What more could anyone ask for on Halloween?

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